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SLURP

issue #1
(a collector's item!)

always FREE!

inside:
Band Of Susans • Jack Logan • You Am I • ON-U Sound
plus... a Polara pull-out poster!

cool band alert: POLARA

Ed Ackerson is sort of a Minneapolis-area Renaissance man. He's produced for local acts like Hovercraft (on MCA)and Balloon Guy (on Capitol), he was the one-time soundman at Minneapolis' legendary club the 7th Street Entry, and he's played in too many Twin Cities bands to mention here. Most people probably recognize him as the sideman in John Strohm's Antenna, or as the creative leader behind the under-appreciated 27 Various. But the most important phase of Ed's career has really only just begun, with his new kick-ass band Polara.

Polara didn't start off as an actual band, but rather as a series of at-home 4-track demo experiments. Ed would just putter with the equipment around his house, inviting various musician pals like John Strohm of Blake Babies/Antenna/Velo-Deluxe fame, Matt Wilson of Trip Shakespeare and Matt Olson of Balloon Guy to come on over and play with his collection of musical gadgets and toys. The home recordings allowed Ed to indulge fascination for bizarre electronic equipment; drum machines, Farfisas, '70s Moogs, Wurlitzers and vintage effects pedals were manipulated in ways for which they were never intended, the result being a sound much cooler than the conventional one. And of course, every song had a healthy dose of caustic guitar noise; whether it was a slow, murky, languid song like "Taupe" or "Listening Now," a spacey experimental number like "Squelch," or an upbeat tune like "Counting Down," "Allay," "Source Of Light" or "Avenue E," beneath every melody was an audible din, a thick layer of tangled guitars.

Somehow over the course of a year this project took on a life of its own and evolved into a real band with a real record. Ed and company eventually went into Minneapolis' Terrarium Studios build on what they had already recorded, and the resulting finished self-titled album, over a year in the making, is due out February 14th. *Polara* captures the spontaneous, casual vibe of Ed's home experiments, without sounding like a lo-fi record in the traditional sense (which Ed feels would be self-defeating). But the relaxed and playful nature of the recording process does come through loud and clear on the CD; throughout there is an engaging and contagious sense of fun.

With a core line-up of Ed, Matt Wilson, Jason Orris and Jennifer Jurgens, Polara has already started playing local gigs to enthusiastic crowds and will tour the U.S. starting in February. Their delightful, soaring pop music - complete with effortless melodies, persistent hooks, intelligent lyrics and plenty of tripped-out sound effects - will be coming to your town soon.

Check out the Polara "cool band alert" pull-out poster in the center of this issue.

SLIM'S PICKINS
with Slim Pea Smith

QUEER
Desperate Living
(Spanish Fly)

This record is stompy in that I can't get this shit off my boot. I guess I'll have to live with it, which a lot of the songs seem to be about, but the smell of it winds up smelling like really good BBQ to me. Lots of slide and swampy sounds which make me think of boots and BBQ and shit. Pretty slinky with all these different pouches and pulls and a "David Soul," "Forget" one-two punch, with "Nothing Ever Touches You" being a loving little bed rest. I like BBQ a lot and this record smells like it got topped with some serious sauce. Scary and soothing at the same time - soothing in that it's good to know that other people feel this shitty someimes. This record is like a lot of coffee when you're wacked-out and you don't know whether to drink a lot or start shooting the place up. Good healthy desperation.

CALLING DR. LOVE
totally unqualified advice for the broken-hearted

Dear Dr. Love:
I am a 15-year-old female high school student and for the past two months I have been dating my Social Studies teacher (who is 31). He says I am mature for my age, & age doesn't matter if two people love each other. I am totally in love with him and I want to be with him forever. But there are two problems. First, he could lose his job if the school found out about this, so we have to meet secretly (usually after school, during detention). Second, he's married. How can we make this work?

- Teacher's Pet

Dear Teacher's Pet:
You CAN'T make this work, so please stop being this sicko's afterschool special! Your teacher is one twisted adult who is grossly taking advantage of an impressionable kid and abusing his authority. This probably isn't the first time he's done something like this either. Your contact with him should be limited to Social Studies, not your social life - otherwise you may wind up with a social disease! So you must break it off, and while you're at it why not blackmail him into giving you an "A"? (I was just kidding about that last part.) Good luck.

Dear Dr. Love:
I really blew it this time. I broke the heart of this super-nice guy Mark to start dating Geoff - a really hot, popular guy at my school who's in a band and has his own car. I was psyched when Geoff first showed interest in me, but the problem is he turned out to be a total jerk. He treated me like dirt, flaked on dates, cheated on me with other girls and was rude to me in front of his friends. Now I realize Mark was a much better boyfriend, but it's too late because he won't even speak to me. What should I do? Is there any hope to get him back?

- Heartbreaker

Dear Heartbreaker:
You are not the first girl to fall prey to a "bad boy" with a guitar and a souped-up set of wheels. Your story is amazingly similar to the episode of "The Brady Bunch" where Marcia dumped nice, nerdy Charlie for that big-headed quarterback. She too learned the error of her ways. I'm not saying you should deliberately go after geeky guys, but remember you'll have a lot of competition if you pursue the best-looking, most-popular guy in town, and any guy like that is going to have a pretty giant ego. As far as how to get a second chance with Mark, all you can to is talk with him about the lesson you have learned, and beg forgiveness. If he tells you to stick it where the sun don't shine you can hardly blame him, but you'll never know unless you try.

Got a luv problem that's too hot to handle without "professional" help? Why not ask Dr. Love?
(The views of Dr. Love are not necessarily those of *Slurp*.)

write: CALLING DR. LOVE, c/o *Slurp*, 1616 Vista Del Mar Ave., Hollywood CA 90028

SLURP

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Sorry, we can't pay you, but if your review is one of the best you will get your name in print in a national publication!

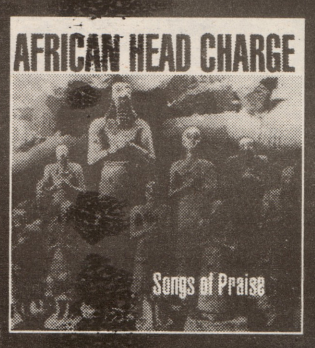
ON U sound

WORLD MUSIC REPORT

"Dub music is the most sexual, spacey music there is," says ON-U Sound label head Adrian Sherwood. He is citing the key element of his London-based label, a trademark sound that fades in and out and emphasizes heavy bass and percussion. Add to that dub mix sampled or organic vocals, bubbling synthesizers, hissing electronics and a churning collage of instruments, and the result is an identifiable sound that pounds as consistent as a heartbeat. In the first part of '95, Restless Records will release new material from ON-U dub diva Little Annie, a reissue of her acclaimed *Short And Sweet* LP with five additional tracks of new material (including a dance mix of Lee Hazelwood's "This Town"), as well as new compilation of various artists from ON-U Sound's *Pay It All Back* series.

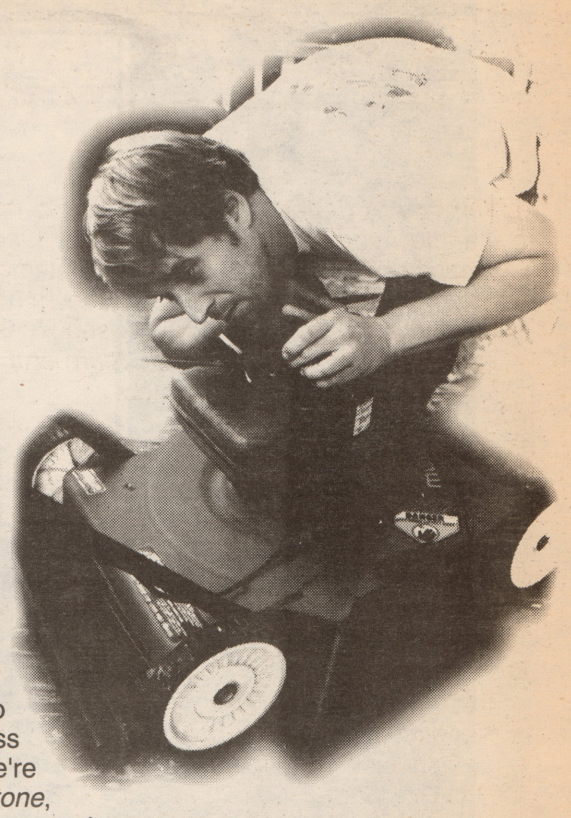
ON-U Sound stands out as a pioneer label, with Sherwood as its visionary. Long before techno, jungle, acid jazz and any other contemporary musical sub-genres, Sherwood and ON-U broke ground in their own studio by experimenting with sounds and rhythms. Launched in 1980, the label soon became a forum for Sherwood's passion for reggae and interest in turning studio knobs. The result is a 15-year, highly-respected discography that has found a resurgence in stateside popularity since ON-U's U.S. label deal with Restless. Readily available after years of being hard-to-find imports, the ON-U titles have reached an audience of already committed fans and new converts alike.

The ON-U Sound label primarily consists of a dozen or so key singers and players who, by combining their talents and styles, create various projects under several monikers like African Head Charge, Creation Rebel, Dub Syndicate and Strange Parcels. At the core is reggae, topped with everything from industrial noise to tribal funk to weird space-age techno blips and bleeps. Sherwood's trademark production is heard on every release and performers include Bim Sherman, Skip MacDonald, Bonjo I, and Keith LeBlanc.



Restless has already reissued classic ON-U Sound titles like Dub Syndicate's *Stoned Immaculate* and African Head Charge's *Songs Of Praise*, as well as greatest-hits packages from early releases by Creation Rebel and New Age Steppers, the latter of which features a young Neneh Cherry on vocals. The latest from African Head Charge, *In Pursuit of Shashamene Land*, received the distinctions as "Best World Music LP" in *Bone* magazine as well as "one of the ten best records you haven't heard" in *Spin*.

A few minutes with JACK LOGAN



Few artists make such a stunning debut as Jack Logan has with his double-CD *Bulk*. A walloping 42-song collection that runs the gamut from folk and blues to straight-ahead rock 'n' roll, the press just won't shut up about *Bulk* - we're talking 4-star reviews in *Rolling Stone*, articles in *People*, *Penthouse* and *Billboard*, and appearances on "The Today Show" and "Late Night With Conan O'Brien." Not bad, considering that not too long ago he was just an electric motor repairman by day who fooled around with a home 4-track by night. Well he's at his day job, but maybe not for long. Read on:

S- Can you name three artists that had a large effect on you growing up?
J- Jimi Hendrix, Neil Young and The Rolling Stones.
S- Your main collaborator is Kelly Keneipp. How did you two meet?
J- We both loved Hendrix. A question came up in a class we shared, and I worked Hendrix into my answer somehow. Kelly did the same and we became friends.
S- When did you first begin doing the home recordings and what brought it on?
J- A mutual friend of ours [Jeb Baldwin] met some guys [Terry and Jamie Rouch] at a military academy that had been doing home 4-track recording, and he eventually got a 4-track of his own. We couldn't believe how good it sounded. We had a couple of cheap 2-track tape recorders, the kind with an old-fashioned gearshift instead of actual buttons, and we used to record on one, play along to it and bounce it onto the other deck. I guess in 1979 Kelly got a cheap guitar and we were listening to The Sex Pistols, The Ramones and Elvis Costello and decided to try our hand at recording our own stuff.
S- Where are you guys from and how would you say that affected your writing?
J- The midwest, southern Illinois. I went south to visit relatives a lot and seeing that difference must've had a big effect on me. In Marshall, Illinois I remember it seemed constantly overcast. Like a February winter day. I'm sure it wasn't all the time but that's what I remember.
S- After you and Kelly moved to Georgia how did you integrate into the Athens scene?
J- I met Todd McBride [now leader of The Dashboard Saviors] when we were both working at K-Mart. He had a band called The LaDiDas who were ahead of us by a couple years. And meeting Vic Chesnutt and Dave Barbe [now bassist for Sugar and studio engineer in Athens].
S- You've said you weren't pursuing a record deal when you got "the call." Do you feel this has affected your approach?
J- We just operate under the assumption that it'll all end soon. We're still not sure if this what our lives have been leading up to. We never believed anything like this could possibly happen so it's all gravy to us. We just don't worry about it.
S- In brief could you describe the following songs?
J- "Female Jesus"
Dave's guitar and Kelly's piano really make that song. I like my part because I think it was successful, you know, painting a little picture with very few images.

"New Used Car and a Plate Of BBQ"
My dad's favorite. I always thought it was too much of a parody. It's hokey but people like a little bit of hokey I guess.

"Floating Cowboy"
One of the few true stories. I didn't know too many people who died. The man was from my hometown and was found dead in the San Diego Bay. It makes you think about your time here and how you spend it. I didn't mean to romanticize it but anytime you write about something it romanticizes it.

"Town Crier"
My little Elton John song. I like its conciseness - the few words it takes to get a little picture painted. I like the melody. Coulda been written in Lawrenceville, Illinois.

see back page for details on how to enter the Jack Logan coloring contest!

POLAR

RA
SLURP
COOL BAND
ALERT

YOU AM I

You Am I's debut album *Sound As Ever*, produced by Sonic Youth's Lee Ranaldo and declared by *Rolling Stone* as "one of the best Australian records ever," is accomplished, contemporary and chock-full of individual polish: 13 cuts of guitar-crunching, mood-altering rock abandon sure to make this Australian band a household name in the U.S. The following is a recent conversation between *Slurp* and Tim Rogers, You Am I's creative leader and a really cool guy too:

S - How did you get Lee Ranaldo to produce your record?

T - Well of the people we thought of to produce it, Lee was the only one whose haircut we liked. So we just sent him a letter with all our stuff, and he wrote back saying "Yeah!" And we thought, "Hell, that was easy." We were a bit tentative at first, because we had never worked with a producer before - and it happened to be Lee, who we admired. But as soon as you crack a drink with someone and start talking about rock mythology, like when Ray Davies had his best haircut, everything becomes remarkably easy after that.

S - So you're a big Kinks fan. What other stuff are you into, past and present?

T - Well, even though I've heard better records in 1994 than 1964, I tend to think that I've got some retarded thing where I should be dropped back there for awhile. A lot of Kinks, Small Faces, some Who stuff...I also dig a lot of mid-'80s American rock, like The Replacements, Soul Asylum. And then it's weird 'cause our drummer Russell comes from this punk-rock insurrectionist thing, which I know is horribly trendy to say: "Wow, there's a punk rocker in the band..." Oh, and Redd Kross, hell yeah! God, I love that band beyond belief. That world that the MacDonald brothers inhibit of totally 24-hour pop culture/ rock music is a world that the three of us are seriously edging towards. That's everything we aspire to. I kissed Steve MacDonald at our last L.A. gig! We just got along as folks, y'know? But we were still so hokey around them because to us they're just such...STARS! And we can never get the haircuts right or the clothes right so we kind of feel like their dumb cousins.

S - Didn't you also tour the U.S. with Soundgarden in '94? How did that happen...did they just dig you guys?

T - Yeah! We only played one show with them in Australia, and we thought we played terribly! Then Kim Thayill said "We like you, we're going to give you a tour." And we're like, "Yeah right." But a month later we got a call saying "Pack your suitcases, come on over." That kind of diplomacy or "brotherhood of rock" or whatever really threw us a curve; I think it's kind of inspiring that things like that still happen. It was our first full U.S. tour, and what a way to go! Big buses, huge drink riders - definitely a style we'd never done before!

S - I can imagine playing the States is different than playing Australia, because it's so much more densely populated.

T - Well, in Australia there's a real pub-rock ethic from way back, that you've got to really earn to get where you are and play 300 nights a year and get some stubble on your chest to get anywhere. In America, audiences are more receptive. I don't know if that'd be the case if we were playing some hardcore club - we'd probably get killed! - but basically they're a bit more willing to listen and see what you've got.

S - You're on the cover of the Australian *Rolling Stone* and all, so you're pretty successful in Australia, right?

T - On a weird kind of scale, yeah, a scale that's really comfortable. We play 1000 to 1500-capacity places, but don't sell an amazing amount of records because we're still not played on mainstream radio.

S - What *is* radio like in Australia?

T - Retarded! There's no college radio framework at all, it just doesn't exist. It's really shocking.

S - So how do get big there without radio - through constant touring?

T - Definitely, and getting good press. The street press in Australia is quite persuasive; there's not a lot of it, so it's really valued. Plus it also helps to have a really good t-shirt design.

S - So tell me about this ARIA award you won in Australia.

T - They're about as dorky as the Grammys, for sure. It's pretty much the same thing. Every interview we've done since asks "Does it sit comfortably with you?" I guess it could be perceived, if we had any ethics, as what *Maximum Rock 'n' Roll* would call a sellout. But hell, there was a good party afterwards!

S - Your "Berlin Chair" video is really strange. What's the story behind it?

T - The guy in it dances in my local pub, just like in the video. He's an old boxer and I think he took one too many hits! He dances to this country band, of which the lady in the video, Miss Monica, is the singer. He's totally obsessed with her. So when we were sitting there trying to come up with an idea for a video one night, we said "Look, it's staring us right in the face!" - after about 17 schooners of beer. Here was this little melodrama unfolding in front of us and we thought why not make a video of it?

S - Finally, how would you describe your sound for our readers?

T - I just finally thought of the perfect description today: If Paul Weller, Paul Westerberg and Paul Stanley had a fight in a bar, and they woke up the next morning and looked at each other, that's what You Am I would be.

Some thoughts from Robert Poss & Susan Stenger of BAND OF SUSANS

Band Of Susans' 1993 Restless release Veil was praised by Alternative Press as "undeniably great, an epic swell of guitar and noise." In Rolling Stone, critic Robert Palmer wrote: "All hail the overdriven amp, the feedback-saturated guitar pickup, the hum of the harmonic sustain, the clamorous collision of power chords in the heart of the sonic maelstrom. Let us now praise Band Of Susans." Now this N.Y.C. band is back with a new record, Here Comes Success. Here are some of Robert and Susan's thoughts on it:

Here Comes Success (the title is from one of our favorite Iggy Pop songs) is being released about a month after our double-CD/ triple-vinyl retrospective Wired For Sound - Band Of Susans 1986-1993 comes out in Europe.

The cover of the new record depicts a car that is the ultimate symbol of money, power and fame - a 1966 Rambler. The songs are about a variety of upbeat subjects: murder, suicide, insanity, alienation, self-doubt. The sound is wall-to-wall guitars.

As usual, we did whatever the fuck we wanted. This time around the songs are longer - most are over six minutes - and sound a bit more like when we perform live. There are longer instrumental sections, for instance. We have a feeling that this material isn't going to show up at the end of "Melrose Place," and no members of B.O.S. have been romantically linked to Heather Locklear, for that matter...yet.

If we could have predicted the outcome of the '94 elections when we were writing HCS, we probably would have written a record of protest songs, songs about salamander hunting, songs about daily morning Satanic rituals in schools, about taking out a contract on America, swimming with the fishes, and that sort of thing.

There's a pretty wide range of material on HCS. "Elizabeth Stride (1843-1888)" is about one of Jack The Ripper's victims. Susan now lives in the East End of London, and this song takes place close to her home. "Pardon My French" is about a guy who watches TV all day and hears voices in his head; this is not unlike Robert's actual existence. "Stone Like A Heart" is a love song with a warped Bo Diddley beat and lots of percussion. "In The Eye Of The Beholder (For Rhys)" is an instrumental that was inspired by our work years ago with guitar-maestro Rhys Chatham; we resurrected some unusual open tunings that we haven't used since '87 for that one. "Sermon On Competition" is an old song, an oddity, with Robert's punkish roots showing like a bad dye job. "Nothing Is Recoupable" is the song's subtitle - where metaphysics meets mechanicals. Also included is a typical Melville reference, for those playing along at home. After all these years this (what you hear when you play the record) is still how we measure success.

We'll do some U.S. touring in late March/ early April before heading over to England and Europe. Susan's already living in exile. Depending on what's happening in Congress, the rest of us may not return to the United States.

THE INDIE 500

top 10 indie sellers in independent record stores across the U.S.

EASTSIDE RECORDS
Tempe, AZ

1) Man Or Astroman - *Destroy All Astromen*
2) Jon Spencer Blues Explosion - *Orange*
3) Propaghandi - *How To Clear Everything*
4) Voodoo Glow Skulls - *Who Is This Is*
5) Plinko - *Please Quit*
6) Screeching Weasel - *How To Make Enemies and Irritate People*
7) NOFX - *Punk In Drublic*
8) Face To Face - *Don't Turn Away*
9) Dub Syndicate - *Echomania*
10) Avail - (any title)

GROOVACIOUS PLATTERS
Keitzer, OR

1) The Offspring - *Smash*
2) Cherry Poppin' Daddies - *Rapid City Muscle Car*
3) Willaim Clarke - *Groove Time*
4) Monti Admundson Blubinos - *Obvious Rock*
5) NOFX - *Punk In Drublic*
6) Everclear - *World Of Noise*
7) New Bomb Turks - *Information Highway Revisited*
8) Jon Spencer Blues Explosion - *Orange*
9) Heatmiser - *Cop And Speeder*
10) Screeching Weasel -

EAR X-TACY
Louisville, KY

1) Kinghorse - *Too Far Gone*
2) Falling Forward - *Hand Me Down*
3) Starbilly - *Unmistakable Tick*
4) The Offspring - *Smash*
5) Guided By Voices - *Bee Thousand*
6) Jon Spencer Blues Explosion - *Orange*
7) Liz Phair - *Whip-Smart*
8) Strife - *One Truth*
9) Endpoint - *Aftertaste*
10) Palace Songs - *Hope*

TRASH AMERICAN STYLE
Danbury, CT

1) Thinking Fellows Local Union 282 - *Stranger From The Universe*
2) Miami - *Airplane Rider* 7"
3) Dead Guy - *Dead Guy* 7"
4) Come - *Don't Ask Don't Tell*
5) 76% Uncertain - *Where The Lid*
6) Soundtrk - *Blood Orgy Of The Leather Girls*
7) Laughing Hyenas - *Hard Times*
8) Bunny Brown - *Bunny Magic*
9) Goops - *On The Toad* 7"
10) Skin Crawler - *Magic Puppet*

RECORD ARCHIVE
Rochester, NY

1) The Offspring - *Smash*
2) Sugar - *File Under: Easy Listening*
3) Sunny Day Real Estate - *Diary*
4) Jon Spencer Blues Explosion- *Orange*
5) Sebadoh - *Bakesale*
6) Guided By Voices - *Bee Thousand*
7) Pavement - *Crooked Rain Crooked Rain*
8) Esquivel - *Space Age Bachelor Pad Music*
9) Beck - *One Foot In The Grave*
10) NOFX - *Punk In Drublic*

LOVE GARDEN
Lawrence, KS

1) Various - *Destination Bomp*
2) Various - *Hillbilly Boogie*
3) Jon Spencer Blues Explosion - *Orange*
4) Man Or Astroman? - *Destroy All Astromen*
5) Butter Glory - *Crumble*
6) Frogpond - *Frogpond*
7) Various - *Mortal Micronotz Tribute Album*
8) Ralph Stanley - *Saturday Night Sunday Morning*
9) Various - *Scarmageddon*
10) Various - *American Scothic*

numbers are based on sales as of January 30th, 1995

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original art by Medium Cool recording artist Jack Logan
(for more on Jack Logan, see page 2!)

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